

3-29-2012

Chapman Percussion Ensemble and Ragtime Band

Chapman Percussion Ensemble

Chapman Ragtime Band

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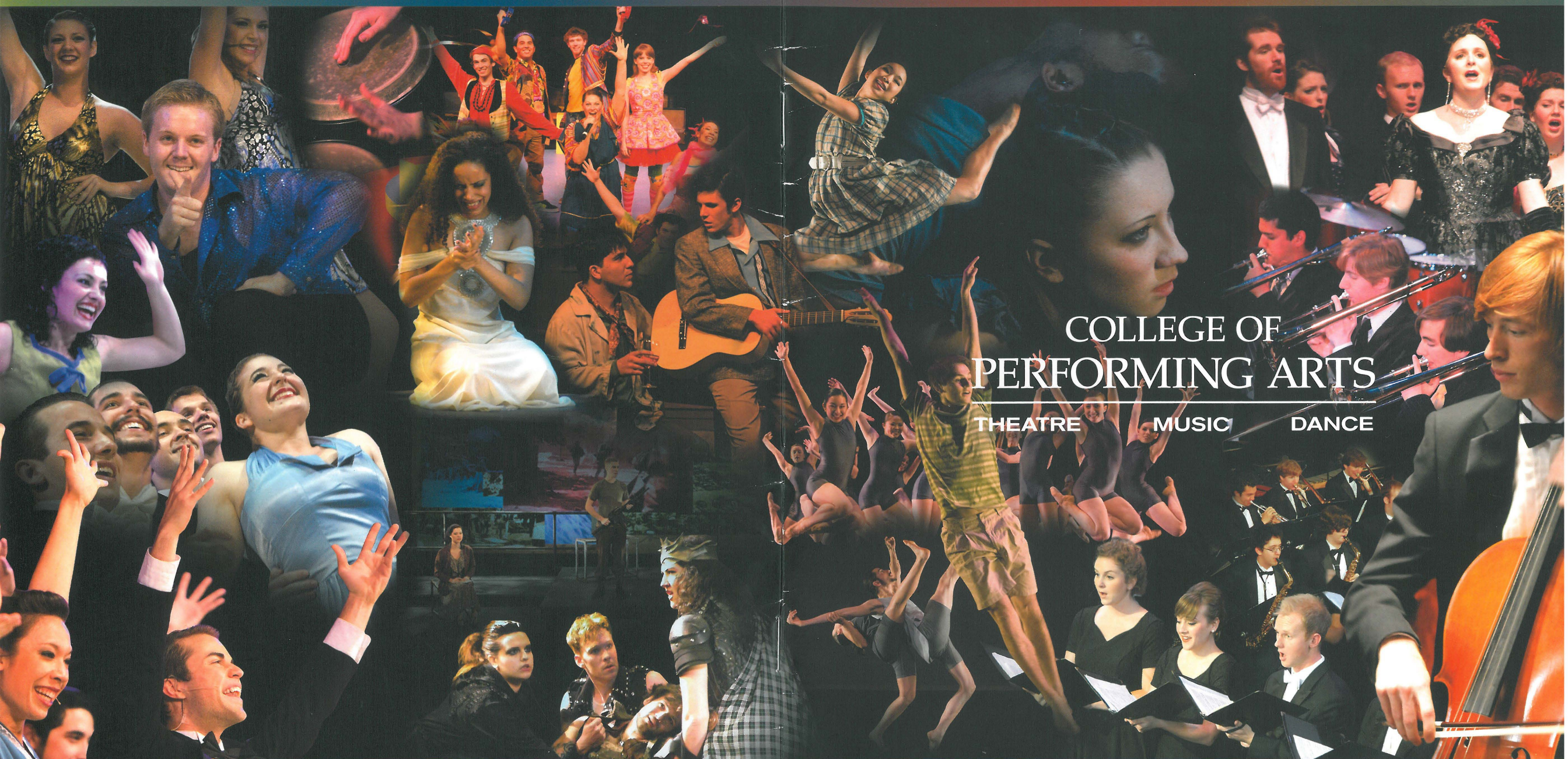
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COLLEGE OF PERFORMING ARTS

THEATRE MUSIC DANCE

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Spring 2012 Event Highlights

THEATRE:

The Rimers of Eldritch by Lanford Wilson.....Feb. 16-18, 23-25
Summertime by Charles Mee.....Mar. 15-17, 22-24
Student Directed One Acts.....Apr. 25-28

MUSIC:

University Singers Post-Tour Concert.....Feb. 3
Chapman Chamber Orchestra & University Choir.....Mar. 9
Chapman University Wind Symphony.....Mar. 10
Ensemble in Residence – Firebird Ensemble.....Mar. 12-13
Opera Chapman presents *The Magic Flute*.....Apr. 27-29
Sholund Scholarship Concert.....May 12

DANCE:

Dance Works in Progress..... Feb. 18-19
Concert Intime Mar. 22-24
Spring Dance Concert.....May 9-12

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CHAPMAN UNIVERSITY

Conservatory of Music

presents

Chapman Percussion Ensemble
and Ragtime Band

Dr. Nicholas Terry, director

March 29, 2012 ■ 7:30 P.M.

Chapman Auditorium, Memorial Hall

Program

Signals Intelligence (2002) Christopher Adler

Songs I - IX (1981) Stuart Saunders Smith

Craig Shields, percussionist-actor

Gandrung (2002) Bill Alves

Brief Pause

The Novelty Ragtime Music of George Hamilton Green arr. Robert Becker

Triplets
Spanish Waltz
Cross Corners
Rajah
Jovial jasper
The Whistler

Christina Cheon, Jordan Curcuruto, Brietta Greger, xylophone

Uneven Souls (1992) Nebojsa Jovan Zivkovic

Christina Cheon, marimba

Tenor sections of the Chapman University Choir and University Singers

Seth Burns, Michael Cullen, Jordan Goodsell, Mason Hock, Maverick James,
Jae Koo Kang, Hayden Kellermeyer, Duke Kim, Chris Maze, Marty Medriano,
Aaron C. Page, David Ruby, Hunter Schmidt, Nash Spence, Nathan Wilen
Dr. Stephen Coker, director

Program Notes

Signals Intelligence has a double meaning. Signals intelligence is the surveillance and collection of electronic transmissions, and now constitutes the largest component of the American security apparatus. It is ominous and omnivorous. In the search for extra terrestrial life, we scan the heavens in search of a transmission from a distant planet. Were we to ever receive such a transmission, it would signal the presence of intelligence by being ordered—non-random—and yet we would have no way to determine it's meaning. We would be able to only listen, and wonder.

Signals Intelligence explores the experience of hearing an electronic transmission in which order is clearly audible but the information density is too high for any human to parse. The experience is one of being made aware of that which is always just out of reach, just beyond comprehension. Two related algorithms are employed to generate melodic material using from one to six pitches. One algorithm generates a self-similar series which replicates itself when played at different speeds, in effect comprising a mensuration canon in compound melody. The second algorithm generates a self-similar series which is also non-retrogradable (identical when played in reverse order). In the solo version, the results are applied to six indefinitely pitched objects, while in the ensemble version these are mapped to shifting pitch sets and presented in combination with indefinitely pitched instruments. (Christopher Adler)

Regarding **Songs I-IX**...

Performance art is traditionally presented to an interdisciplinary audience, and may be scripted or unscripted, random or carefully orchestrated, spontaneous or designed with or without audience participation. It can be any situation that involves four basic elements: time, space, the performer's body or presence in a medium, and a relationship between performer and audience. Performance art can happen anywhere, in any venue or setting and for any length of time. The actions of an individual or a group at a particular place and in a particular time constitute the work.

Surrealist music: In his *Adorno's Aesthetics of Music*, author Max Paddison defines surrealist music as that which "juxtaposes its historically devalued fragments in a montage-like manner which enables them to yield up new meanings within a new aesthetic unity." Quoting Adorno's 1930 essay *Reaktion und Fortschritt* ("Reaction and Progress"): "Insofar as surrealist composing makes use of devalued means, it uses these *as* devalued means, and wins its form from the 'scandal' produced when the dead suddenly spring up among the living." Composer Anne LeBaron cites automatism (the performance of actions without conscious thought or intention), including improvisation and collage as the primary techniques of musical surrealism.

Downtown music is closely related to experimental music, and describes that which began in 1960, when Yoko Ono opened her loft to be used as a noise music performance space. Prior to this, most classical music performances in New York City occurred "uptown", near the areas where the Juilliard School and Columbia University are presently. Ono's work led to a new performance tradition of informal performances in nontraditional venues, involving music much more experimental than that of the more conventional modern classical series uptown. Downtown music is not distinguished by any particular principle, but rather by what it does not do: it does not confine itself to the ensembles, performance tradition, and musical rhetoric of European classical music, nor to the commercially defined conventions of pop music. The only thing that all Downtown music might be said to have in common is that, at least at the time of its original appearance, it was too bizarre to have been considered "serious" modern music.

(wikipedia)

One of the most interesting, if currently rare, ensembles from Bali in Indonesia is the gamelan **gandrung**. While it is one of several types of gamelan (traditional instrumental ensembles) on this musically rich island that is made from bamboo, its instruments are made of wooden slabs somewhat like Western xylophones rather than the tubes used in the larger and more recent gamelan jegog and gamelan joged. Also unlike those gamelan, its five-tone scale derives from the pelog tuning system which has a contrast of large and small step sizes. Gandrung is also known for accompanying a vivacious, flirtatious dance of the same name. Though in the nineteenth century it enjoyed royal patronage, as the court music became more refined gandrung's dynamism and erotic associations soon relegated it to the village street.

Gandrung is also known for its particularly intricate interlocking patterns, known as kotekan, which are sometimes borrowed for new compositions for the more famous and common gamelan kebyar, an ensemble of bronze instruments. Kotekan is a distinctively Balinese playing technique requiring intense precision and, as in Balinese society, a selfless cooperation. While this piece includes kebyar-like explosions of activity and complex interlocking patterns as in gandrung, none of the music is borrowed literally from those traditions. Instead I have tried to freely evoke their exuberant spirit and challenging musicianship. (Bill Alves)

The **Novelty Ragtime** music of xylophone virtuoso George Hamilton Green flourished as one of America's most *popular music* throughout the 1920's and 30's. Green's catalog of ragtime, character pieces, and light-classical transcriptions (often of virtuosic violin capric-

es), was re-discovered by present day xylophonist Bob Becker and the percussion group Nexus in the 1970's. Throughout the decades, their expert performances have forever established this body of music in the cannon of percussion chamber music. (Nick Terry)

Uneven Souls is a piece whose title reflects the character of the Slavic people (a historically complex, multi-faceted, and interwoven society), from the Balkan Peninsula, and that of their "uneven souls": Souls that are free from any strict rules, any ultimatums, or any square, even way of behaving. The rhythms in this piece are based mostly on uneven beats like 7/8, 9/8, 11/8, and especially 13/8 in the last section of the piece. Singing is also an important part of this composition, as singing at work, in the fields, or at home is important part of every day life for the Balkan people (Bulgarian, Macedonian, Slovene, Croat, Bosniaks, Serbs, and Montenegrins, among Turks, Greeks, Roma, etc...). It should be sung "full blast" with a natural "rough" voice, since this will give the right spirit to this unusual music. (Nebojsa Zivkovic)

Located deep in the Austrian Alps, a commission funded by the city of Neustift im Stubaital led to the creation of *Uneven Souls*. Acknowledging the city and its people (many of whom work in the nearby thriving timbre industry), Zivkovic chose to prominently feature the timbre of wooden planks, blocks, log drums, and of course, the marimba. (Nick Terry)

Chapman Percussion Ensemble:

Christina Cheon, Estefan Colindres, Jordan Curcuruto, Brietta Greger, Joy Liu, Nolan Petrehn, Lauren Potts, Craig Shields

Chapman Percussion Ensemble Biography:

Since 2005, the Chapman Percussion Ensemble has performed many of the great masterworks from the contemporary art music repertoire in performances throughout Southern California. The CPE has toured extensively throughout California and Nevada, and lauded for their dynamic performances and workshops for young audiences. In 2011, they collaborated with students of the Department of Dance in the College of Performing Art's first interdisciplinary course offering, *the Collaborative Spirit* (presenting a Merce Cunningham/John Cage *minEvent*, among other selections). This Spring, the group will perform at the Ventura County Day of Percussion, for the Orange Public Library Foundation, and for the 66th Ojai Festival.

Nick Terry Biography:

Nicholas Terry is a percussionist presently working within the field of contemporary chamber music. Throughout the United States, Europe, and Asia, he has worked closely with renowned composers and ensembles, including Pierre Boulez, Peter Eötvös, Chinari Ung, Gavin Bryars, Steven Schick & red fish blue fish, Fritz Hauser, Eighth Blackbird, the California E.A.R. Unit, XTET, and the Los Angeles Master Chorale. He is a frequent guest artist in Los Angeles' celebrated new music series, including Music & Conversations, LA Philharmonic's Green Umbrella series, Jacaranda Music, Monday Evening Concerts, Ojai Festival, Grand Performances, and Microfest. He is an active collaborator within Southern California's vibrant new music community, having premiered dozens of solo and ensemble works to date.

In 2005, Terry cofounded Ensemble XII, an international percussion orchestra of which Pierre Boulez says, "...represents the next generation in the evolution of modern percussion." Since 2004, he is a member of PARTCH, an ensemble devoted to the music of American microtonal composer Harry Partch. He currently performs with and directs the Los Angeles Percussion Quartet, exclusive recording artists for classical label Sono Luminus. In addition, his discography includes releases on Albany, Innova, New World, Capstone, and <541> Records (Stanford University).

He is a five-time alumnus of the Lucerne Festival Academy (Switzerland), where he worked alongside Sofia Gubaidulina, Liza Lim, Dai Fujikura, Harrison Birtwistle, and members of Ensemble Intercontemporain.

Terry holds degrees in music performance from the University of Southern California (DMA), the California Institute of the Arts (MFA), and Eastern Illinois University (BM). He is an assistant professor of music and Director of Percussion Studies in the Conservatory of Music at Chapman University's College of Performing Arts, where he additionally lectures in non-Western musical traditions and improvisation. He is an Artist Endorser for Sabian Cymbals. More information, including the most current projects and concerts, can be found at www.nickterrypercussion.com



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